

Pioneer

DVD
VIDEO

FUSHIGI YÜGI
THE MYSTERIOUS PLAY

EIKODEN
永光伝



EPISODE 1

The Universe of the Four Gods has opened again! Happily married and expecting their first child, Miaka and Taka, believe that their adventures in the Universe of the Four Gods has come to an end. However, Mayo, a high school student infatuated with Taka discovers the book and a new legend begins! Mayo enters the book to become the new priestess of Suzaku as Miaka collapses into a coma in the real world. At the hospital, it is discovered that her unborn baby is missing. Now Taka must return to Konan to save his family and the Universe of the Four Gods from an unknown menace that threatens to destroy the book and all that resides within! •



EPISODE 2

Taka sets out to locate the Suzaku Seven. However, after locating Chichiri and Tasuki, they discover that while the celestial warriors have been reborn, they are hardly up to their former capacity! Chiriko and Mitsukake are the next warriors located, but their forgotten memories and immaturity threaten Taka's quest... •



EPISODE 3

Taka's optimism wanes as each of the found celestial warriors lack the memories of their former selves. Will they be able to summon Suzaku in their current state? In the meantime, back in the real world, Keisuke, Yui, and Tetsuya try to find a way to convince Mayo to return home... •



EPISODE 4

Mayo's dreams shatter when she finally realizes that she had been duped by a false Suzaku. Can Taka and the young Celestial Warriors save Mayo, Miaka, the baby and a deteriorating kingdom of Konan? To make matters more complicated, an evil force decrees that the entire Universe of the Four Gods must be destroyed and its magic consumed, thereby sending every living thing in the book into oblivion! Now it's up to the least likely person to save them all... •

FUSHIGI YÛGI BACKSTORY NOTES

Miaka's Chronology:

Miaka (Age 15)

Miaka and Yui entered the book. They became the priestesses of enemy countries and got caught up in the battle to summon the god beasts Suzaku and Seiryu.

~ *Fushigi Yûgi comics (vols. 1-13)*

~ *TV series (eps. 1-52)*

Tamahome, who had come to the real world with Miaka and Yui, was guided by the voice of the Priestess of Genbu. Tamahome disappeared and was transported to Konan 50 years in the future.

~ *OVA series 1 (eps. 1-3)*

This was a completely original anime story which connects parts one and two of the *Fushigi Yûgi* manga.

Miaka (Age 16)

The reincarnated Taka and Miaka once again return to the world of "The Universe of the Four Gods." While searching for the scattered parts of Tamahome's memory, the Suzaku Seven stand up against the forces of the demon world.

~ *Fushigi Yûgi comics (vols. 14-18)*

~ *OVA series 2 (eps. 1-6)*

Miaka (Age 18)

When Miaka and Taka are married, a young girl named Mayo enters "The Universe of the Four Gods." Taka returns to Konan on his own to save his wife and unborn child as well as the Konan Empire as he searches for the Suzaku Seven.

~ *Fushigi Yûgi Gaiden novels (The Legend of Eternal Light) (Vols. 1-2)*

~ *OVA series 3 (eps. 1-4)*

FUSHIGI YÛGI BACKSTORY NOTES

Fushigi Yûgi Gaiden

Fushigi Yûgi Gaiden was released in eight novels written by Ms. Megumi Nishizaki with some illustrations by Ms. Yu Watase. While Fushigi Yûgi manga focused on Miaka Yuki as an ordinary school girl, the novels focused more on the lives of the Suzaku Seven.

Fushigi Yûgi Gaiden #1 "Genrouden" is the first novel that focused on Tasuki's hidden life as a bandit and his first encounter with Miaka. The second novel, "Shoryuden", gave us a more detailed story of Chichiri's history. Fushigi Yûgi Gaiden #3, "Yukiyashaden", tells about Nuriko, who was the most popular character in the series. The fourth novel, "Ryuseiden", reveals the tragic story of Amiboshi and Suboshi. In the fifth volume, "Suzakuhiden", Hotohori was forced to be in the middle of a power struggle. "Seiraden", the sixth novel, explores the life of Nakago, the enemy of the Suzaku Seven, and how he risked his own life to archive his ambition. This brings us to the last two novels in the Gaiden series known as "Eikoden", which is revealed in the animated version presented here.

Details for "Suzakuhiden".

"The Sad Legend of Suzaku" - Shogakukan Palette Bunko 438 yen (Tax not included)
This is the story of Emperor Saihitei (a.k.a. Hotohori), who lost his mother and who passes his lonely days in the palace of Konan. Houki (a.k.a. Yotaigo), a young woman from a poor village in Shusho province, decides to become Saihitei's consort in order to save her family from the debts it owes. From this personal history springs the story of Hotohori's love for Miaka, his meeting Houki, his struggle against his elder brother, and all the other details of his life, making this a must-read for all Hotohori fans! The recollection Houki tells to Mayo in "Eternal Light" is recounted in more detail in this novel. More than that, you will be moved by the friendship between Houki and Nuriko! The cover and illustrations drawn by Yu Watase are a must-see as well!

The Hitherto Untold Story of Yotaigo and Nuriko's Friendship

Were they kindred spirits because they resembled each other? The best friend Yotaigo (a.k.a. Houki) had when she was an imperial consort was Nuriko. Nuriko wrote to Houki frequently while traveling as part of the Suzaku Seven. Their bond was so deep that Houki was able to sense the moment Nuriko was killed.

The Events Preceding Hotohori's Ascension to the Throne

While Hotohori was crowned emperor at the age of 14, his mother, the empress dowager Hotaigo, was actually still ruling from the shadows. It was his guilt over his mother having plotted to kill his half-brother to ensure that he would ascend the throne that was partly responsible for Hotohori's unrequited love for the Priestess of Suzaku.

Gentokuin's Sinister Prediction

The eunuch monk Gentokuin excelled in the art of fortune-telling. His prediction that "Suzaku shall appear in the same generation as the child who bears its mark, but he shall die without ever having seen Suzaku" earned the wrath of Hotohori's father, the emperor Kogentei. But this sinister prediction was correct, as Gentokuin himself fulfilled this sad destiny. •

FUSHIGI YÛGI GLOSSARY

[The Universe of the Four Gods]

A combination novel and sutra translated from Chinese in the 1920's by Japanese author Einosuke Okuda. It is a mysterious book whose story is itself a magical spell which has the power to make the reader the main character of the story as soon as they begin to read. As the heroine of the story, the reader can use that same power to make their wishes come true. The truth, however, is that it is a heretical spell which requires the living sacrifice of a young girl in order to summon the god beasts in the story. Miaka and Yui found the book in the library. After they returned to the real world, the book fell into the hands of another girl. And then a new story began!

[Priestess]

According to the "Universe of the Four Gods" legend told in each country in the book world, when the nation is threatened by destruction, a priestess will appear from another world to save it. The priestess summons the god beasts and uses their power to grant three wishes. However, if their will isn't strong enough, their bodies will be consumed by the god beasts. Miaka and Yui were both drawn into the book when they were 15 years old, with Miaka becoming the Priestess of Suzaku and Yui the Priestess of Seiryu. Takiko Okuda, the Priestess of Genbu, managed to return to the real world. However, the agony she suffered of having her body consumed was too much for her father Einosuke Okuda to bear, and he killed her. Suzuno Osugi, the Priestess of Byakko, was able to return to the real world. Suzuno and Tatara (one of her celestial warriors) loved each other, but their desire to stay together was not granted.

[The Seven Celestial Warriors]

Warriors born to protect and aid a priestess. Seven people are born in each country bearing marks on their bodies which represent the seven constellations of their god. A god beast cannot be summoned unless all seven celestial warriors are present, except when a Shinzaho is present. While the priestess must basically seek her celestial warriors, the power of her own life force can also draw them to her. Of the seven celestial warriors of Suzaku, Hotohori, Nuriko, Mitsukake, and Chiriko have died.

[Shinzaho]

A tool for summoning the god beasts. When a priestess couples with a god beast, some object on her body will absorb its life force energy. With this, the

summoning ceremony can still be performed even if not all the celestial warriors are present or if "The Universe of the Four Gods" is lost. The Genbu Shinzaho was a necklace while the Byakko Shinzaho was a hand mirror. And what could Suzaku's Shinzaho be?

[Mediums]

Items which have parts in both the real world and the book world, forming a connection between the two which allows communication. In the past, mediums have included school uniforms, Miaka's hair ribbon, Yui's school uniform ribbon, and Nakago's ear ring.

[Civil Service Exam]

This refers to the examination given in ancient China for those wishing to become high-level government officials. This form of meritocracy existed from the 6th Century until the beginning of the 20th Century.

[Iron Fan]

Tasuki's weapon. Originally a weapon owned by a phantom which lived on Mt. Reikaku, it was stolen by the man who founded the Reikaku bandits. In the 300 years since the phantom was sealed away, it has been passed down by the leaders of the bandits. When the spell "Rekka Shinen!" (Inferno God Flame) is shouted, fire blasts from it and burns a target to ashes. Since Taiitsukun upped the power of the fan, it has become Tasuki's exclusive weapon.

[Holy Sword]

The sword gifted to Hotohori by Taiitsukun. Holding a mysterious power, it saved Miaka's life when she was attacked by Soi. A memento of Hotohori, it is kept by his son, the emperor Reizeitei (a.k.a. Boushin). However, when the search begins for the reincarnated Suzaku Seven, it is entrusted to Taka.

[Holy Water]

The holy water carried by Mitsukake. It has the power to heal wounds, cure illness, and recreate things which have been destroyed. One of the items given to the Suzaku Seven by Taiitsukun in preparation for their journey to Hokkan.

[Chichiri's Hat]

Along with his monk's staff and mantle, Chichiri's hat is a trademark item which allows him to use his powers. He can use it for teleportation. It's very convenient, but only Chichiri can use it, as Miaka found out when she attempted it herself.

[The character marks on the Suzaku Seven]

Since the marks are actually always on the warrior's skin, it's not so much that the marks appear when a warrior's life force increases, but that they become easier to see. Once they're used to it, they can make them appear at will. They appear in the symbol colors of their respective gods, red for Suzaku and blue for Seiryu. By the way, while they normally appear as printed characters, they can turn to cursive-style writing when a warrior's abilities are powered-up! Check your TV screen carefully for this.

[Tama]

Tamahome's nickname. Just kidding. It's the name of Mitsukake's cat. He's a cute little boy cat who's very much like a mini-version of Chichiri. While he spends most of his time saving the Suzaku Seven, Tama seems to have also been reborn. A definite must-have character in any of these stories.

[The God Beast Summoning Ceremony]

This requires a priestess from another world, her seven celestial warriors, a copy of "The Universe of the Four Gods," and a carpet into which are woven the 28 constellations. The ceremony is to be performed in the shrine to the god beast or some place of equal importance. There must be an altar in the middle of the carpet on which a fire is lit. The priestess, after purifying her body, must dress in specific robes and read from "The Universe of the Four Gods" and then cast the book into the fire. Her celestial warriors must surround her and concentrate, achieving a state of absolute nothingness with their life force. When the book is consumed in the fire, the god beast appears. When a Shinzaho is used in place of the celestial warriors or the book, the exact procedure of the ceremony isn't necessary.

[Suzaku Village]

The village where Eian Shu lives and the birthplace of Yotaigo (a.k.a. Houki). It is also where the grave of Hotohori's elder brother, Tendou Shu, is located. Reduced to ruins by a Kutou attack, Suzaku appeared there 2 days after Hotohori's death. Spreading its wings in front of Tendou's grave, it left the title of "Suzaku King" engraved upon the tombstone.

[Takamatsuzuka Burial Mound]

An ancient burial mound in Asukamura in Nara prefecture. The place into which the demonic Tenkou from the second OAV series was sealed. The stone walls within it are brightly decorated with images of the four gods, their servants, and constellation maps. They are considered a national treasure as Japan's oldest murals. It was here that the original scroll of "The Universe of the Four Gods" was stored.

[Yotsubadai High School]

The high school from which Miaka and Yui graduated. It's the school they both settled on after not making it into Jonan Academy. It's also where Mayo and Saori are enrolled in the 11th grade. Taka had been coaching their girl's basketball team, but had been replaced by Keisuke after he and Miaka married.

[Mt. Taikyoku]

The place where Taiitsukun, the controller of the book world, lives and is located at the center of the world. Only chosen people can see it or reach it, and those with evil in their hearts who arrive there will only see a barren, rocky mountain. Taiitsukun gave each of the four countries a copy of "The Universe of the Four Gods" and watches over the countries constantly from there.

[Mt. Reikaku]

A mountain in Konan which is home to a gang of mountain bandits that Tasuki leads. It was originally shaped like a wolf howling at the sky, but the destruction seen in "Eternal Light" has buried half the mountain, leaving it a humble shell of itself.

[The Rear Palace]

The place in the palace where the wives of the emperor live. Referring to the most inner-circle of the imperial court, it is where the emperor carries out his duties as husband and father for his family. In order to ensure successors to the throne, the practice of polygamy was allowed in China from time immemorial and the elite of society had many wives and consorts. Court eunuchs were used to manage the affairs of life in the rear palace.

[The Pond Mayo Entered]

The pond on the grounds of the Konan imperial palace from which Miaka was rescued by Hotohori in the TV series. It occurred when Miaka was lost and confused after seeing how Tamahome had been changed by Nakago's Kodoku poisoning and she wandered into the pond while looking for him. Before that, she fell in when Nuriko tricked her into looking for an earring. This pond has seen a lot of drama played out in it!

[Court Eunuchs]

In ancient and medieval times, these were castrated men who acted as servants for the imperial court and the aristocracy. It's not clear when this practice began, but it was apparently practiced frequently throughout the

ancient Orient. In ancient China, it was first practiced as a form of punishment. Shibasen, the compiler of the history book "Shiki," wrote that it was used to punish those who defied the emperor. Eventually, its use as a punishment was stopped and it came to refer to those who served the emperor in personal matters in the rear palace. Those with charm and charisma were numerous, and they would gain considerable personal influence over the emperor. The court eunuchs had a considerable effect on politics as a result.

[Gentokuin]

A court eunuch in the rear palace of the court of Konan. He was a monk of indeterminate age who had skin as pale as a woman's. He was a skillful prayer teacher and served Saihitei's (i.e. Hotohori's) father, the emperor Kogentei, as his personal servant. But a sinister prediction made by him earned him Kogentei's wrath. Banished from the palace once, he could not let go of his ambitions and returned as a scout for consorts for Saihitei's court. He was the one who brought Yotaigo to the rear palace.

[Suzaku Seikun]

One of the four gods who guard the heavens, he is the guardian deity of the Konan Empire. The embodiment of the beast god Suzaku, who rules the seven constellations of the south. He granted Miaka's wish and allowed Tamahome to be reborn as Taka in the real world.

[Tenkou]

A demon worshipped by Nakago's tribe. Sealed away, but regained his powers in the second OVA series and became the enemy of the Suzaku Seven. Originally human (an imperial prince, no less!), his desire for power led him down the dark path of sorcery. Drawing his life force from the negative energies of the human heart, he reigned for a thousand years in the book world as an evil god. He attempted to destroy the Lord of Heaven and become a new god, but the four gods were summoned and they sealed him once and for all.

[The 28 Houses Which Rule Heaven]

It was believed in ancient China that a heavenly king ruled the sky. There are 28 "star houses" which run the circumference of the sky ("Star house" is the Chinese term for constellation), located on the plane of the ecliptic (i.e. The plane running between the sun and the Earth as it traces its orbit). The heavenly king divided the sky into the northern, southern, eastern, and western quadrants, with each quadrant ruled over by a god beast. These gods were Suzaku, Seiryu, Genbu, and Byakko.

This belief was adopted in ancient Japan, and images of the four gods as well as maps of the 28 constellations were found drawn in the burial mounds of Takamatsuka and Kitora in Nara prefecture.

[The 28 Constellations]

The 28 constellations which were assigned by the ancient Chinese which run around the plane of the ecliptic in the night sky. If you think of the sky being ruled by a heavenly king, there are 28 star houses located around him. They were originally born to point out the areas above the heavenly sphere of the moon.

[The Four Gods]

The heavenly king divided the sky into four groups of 7 constellations, each quadrant controlled by a god beast. These deities are known as the Four Gods: Suzaku of the South, Seiryu of the East, Genbu of the North, and Byakko of the West.

Suzaku

Protector of the South.

Form: a heavenly bird.

Color: red.

Seiryu

Protector of the East.

Form: a heavenly dragon.

Color: blue.

Genbu

Protector of the North.

Form: a mixture of serpent and turtle.

Color: black.

Byakko

Protector of the West.

Form: a tiger.

Color: white.

ASSORTED FUSHIGI YÛGI NOTES

Miaka's Cooking Skills

As a ninth-grader, Miaka was seen to produce food which didn't seem to be fit for human consumption. Could this have been caused by her constantly sneaking food from other plates during cooking class?

Once she entered high school, she joined her school's cooking club. While she did improve a bit, she can still only make one good batch of cookies out of every five she attempts. Considering that she can't tell how bad her cooking is even when she tastes it herself, we might conclude that her sense of taste is completely off.

Taka's Part-Time Job in the Parlor

Taka held this job three years earlier as a college freshman, just after he was reincarnated. A great many girls seemed to have fallen for him there. Could Mayo have been one of them?

Tasuki's Banditry

Mt. Reikaku in Konan is famous for the bandits operating there. Originally, Tasuki had been well-liked by the bandit gang's previous boss and joined him, later succeeding him as the gang's leader. He will insist that his real name is Genro and gets very agitated when people call him a bandit. While his best friend Koji doesn't make an appearance here, the two of them showing up in the novels is a necessity for the fans.

What are a Priestess' abilities?

Miaka's greatest ability is her huge appetite. Since she spends most of "Legend of Eternal Light" unconscious, we sadly don't get to see this amazing ability in action. However, how she is able to eat so much without getting fat is a mystery in itself. Could that be another special power being a priestess has given her?

FUSHIGI YÛGI SIDE STORIES

Special Guest Celestial Warriors

While the new and old members of the Suzaku Seven make their grand appearances in "Legend of Eternal Light," in the novels Tokaki and Subaru of the Byakko Seven appear, as does Kai Ka (a.k.a. Amiboshi) of the Seiryu Seven. They are all reliable allies who aided Miaka and the Suzaku Seven when they were fighting the Kutou. Unfortunately, while they aren't involved directly in the story, some sharp-eyed fans MIGHT spot them.

CHINESE/WESTERN CONSTELLATION NAME GUIDE

Suzaku (The Seven Southern Constellations)

Tamahome = Cancer, the crab
Hotohori = Hydra, the sea serpent
Nuriko = Hydra, the sea serpent
Chichiri = Gemini, the twins
Tasuki = The cup
Mitsukake = The crow
Chiriko = Hydra, the sea serpent

Seiryu (The Seven Eastern Constellations)

Nakago = Scorpio, the scorpion
Amiboshi = Virgo, the virgin
Suboshi = Virgo, the virgin
Soi = Scorpio, the scorpion
Tomo = Libra, the scales
Ashitare = Scorpio, the scorpion
Miboshi = Sagittarius, the archer

Genbu (The Seven Northern Constellations)

Hikitsu = Sagittarius, the archer
Tomite = Aquarius, the water bearer
Inami = Capricorn, the ram
Uruki = Aquarius, the water bearer
Urumiya = Aquarius, the water bearer
Hatsui = Pegasus, the winged horse
Namame = Pegasus, the winged horse

Byakko (The Seven Western Constellations)

Tokaki = Andromeda, the queen
Subaru = Taurus, the bull
Tatara = Aries, the ram
Kokie = Aries, the ram
Amefuri = Taurus, the bull
Karasuki = Orion, the hunter
Toroki = Orion, the hunter

THE SETTING OF FUSHIGI YÛGI

The World of the Universe of the Four Gods

Konan

A stable land with a fair climate. Population: 300,000-400,000. Guardian deity: Suzaku. The country saved by Miaka, the Priestess of Suzaku, and the Suzaku Seven.

Kutou

A major military power three times the size of Konan. Population: 1.2 million. Guardian deity: Seiryu. Yui became its priestess.

Sairou

A land of mountains and wide plains, it boasts a huge mountain temple which watches over the nation. Population: 800,000-900,000. Guardian deity: Byakko.

Hokkan

A land of mountains, forests, and steppes, it most closely resembles present-day Mongolia. Population: 1 million. Guardian deity: Genbu.



TRANSLATIONS FROM "THE UNIVERSE OF THE FOUR GODS"

When the nation faces destruction, a doorway to the other world opens and a girl will appear who has the power to summon the god Suzaku. The girl with that power will use it to guide the nation. The girl becomes "the Priestess of Suzaku," and she must search for the seven guardians decreed by heaven to protect her. They are known as the "Suzaku Seven." When all seven who represent Suzaku's constellations are gathered, Suzaku, the guardian deity of Konan, will appear and grant the priestess the power to make three wishes come true.

The seven constellations of Suzaku are:

JAPANESE NAME	CHINESE	CHARACTERS
Chichiri	Sou Men	(Mask and Monk)
Tamahome	Tou Min	(Battle and Family)
Nuriko	Kyuu Bu	(Palace and Warrior)
Hotohori	Kou Ken	(Emperor and Sword)
Chiriko	Chi Dou	(Knowledge and Child)
Tasuki	San En	(Mountain and Fire)
Mitsukake	Yu I	(Healing and Medicine)

When the god beast is about to be summoned, the Suzaku Seven must surround the priestess and clear their minds. After reciting the following prayer as written, the priestess then casts the book into fire:

"The four palaces of the heavens, the four corners of the earth. In the name of sacred law, belief, and goodness, I summon thee, Suzaku, lord of the south. I now say these words to thee. Appear on earth from the seven palaces of heaven for the sake of those here who adore you. Come to us here. With thy holy power, smash the evil which threatens us. Save us! And hear our wishes to thee! Descend to us now from heaven!"

This prayer to Suzaku are the words of the Lord of Heaven, and shall be granted to the founder of the Konan Empire in the south.

For Suzaku to appear, the Priestess of Suzaku must say the above prayer exactly as written. The prayer is essentially a request to the god during holy rituals. The oldest such prayer still existing in Japan is recorded in the 27 chapters of the "Toshigoi no Matsuri (Festival for a Hopeful Year)" prayer, which is bound in a Law of "Engishiki (Law created in the year of Engi)." It is still used for holy rituals in Japan. The prayer is written in a solemn manner, with many repetitions and couplets.

INTERVIEW PROFILE 1

SHIN'ICHIRO MIKI (Keisuke Yuki)

Agent: 81 Produce. Birthday: 18 March.

Major TV series work has included:

Initial D (Takumi Fujiwara)

Kaikan Phrase (Yukifumi Fujido)

Descendent of Darkness (Asato Tsuzuki)

In Distant Dimensions (Yorihisa Minamoto)

Alladin (Alladin)

Vision of Escaflowne (Allen)

Key the Metal Idol (Hikaru Tsurugi)

JUNKO NODA (Mayo Sakaki)

Agent: Aoni Production. Birthday: 29 June.

Major TV series work has included:

Flame of Rekka (Saicho)

GTO (Miyabi Aizawa)

Love Hina (Mitsune Konno)

His and Her Circumstances (Maho Izawa)

One Piece (Tashigi)

Digimon Adventure 02 (Vuimon)

Angel No Hunting Zone (Noise)

Tokimeki Memorial 2 (Hikari Akinoshita)



MEGUMI NISHIZAKI (Author of "Legend of Eternal Light")

Birthday: 29 February.

She injects a surprising amount of romanticism into her hot-blooded and cold-blooded characters. A free-spirit who loves the simple life.

Her works for Shogakukan Palette Bunko include:

No Preteens Allowed! (Vols. 1-4)

Fushigi Yûgi Gaiden series

Ceres - Celestial Legend episode series (vols. 1-6)

And others.

"So, how did the original novel of 'Legend of Eternal Light' come about?"

NISHIZAKI - Well, the other Gaiden novels had explored the characters' pasts. This story began at a business meeting with Ms. Watase, where she proposed a story concept about Miaka regathering the reincarnated Suzaku Seven. After she concluded the manga, Ms. Watase started receiving a lot of very strong fan mail saying things like "Where's 'The Universe of the Four Gods'?! I want to see it again!" and "If I ever find that book, I'd just HAVE to go into it!" So she thought this could be a really popular idea. To be honest, even at my age, I'D like to go into that book myself. (LAUGHS) But considering all the cool stuff that's happened to Miaka already, I figured "Why not create a character that's a little closer to the reader and send THEM into the book for a new adventure?" and generally let Miaka sit this one out. And thus, the character of Mayo Sakaki was born. By the way, ever since "Eternal Light" came out, I've stopped getting all those "I want to go into the book, too!" letters. (LAUGHS) I guess I really put poor Mayo through the wringer in there, didn't I?

"What was your impression of Mayo, the key character?"

MIKI - This is a private joke, but in the studio we were saying "God, she depresses me!" (LAUGHS) Well, I suppose it all adds to the drama. I know how it feels to go after someone you love. How does the actress who played her feel?

NODA - (LOW VOICE) Sort of "Ew, yuck"...

MIKI - You, too?! (BOTH LAUGH)

NODA - It may be one-sided, but I think her feelings are just TOO strong. Still, she's been jealous of those around her who have fallen in love. It may be kind of hard to be loved by her. (LAUGHS) Lately, I hear people say "Noda seems desperate to find love, isn't she?" and wonder if I'm not like Mayo. Personally, I don't see it that way.

MIKI - I don't think Mayo saw it that way, either. (LAUGHS)

NODA - But I can never come out and just say it directly and honestly. When I want someone to notice me, I just sort of play the wallflower and try to broadcast "Please notice me!"...

MIKI - Uh-oh! (BOTH LAUGH) Ms. Nishizaki, what do you think of the anime version of Mayo?

NISHIZAKI - She's pretty over the top. (LAUGHS) The Mayo I imagined basically shows the weak parts of human nature. She's really a good person at heart, but she's had some bad things happen to her and that's made her want to run away from reality. That's what she's become now.

NODA - At first, my impression was that she was a very intense girl, but I came to see that she had a lot of things happen to her and that she was just looking for someplace to fit in. She made me sad.

NISHIZAKI - But, in society, everyone gets that feeling of "I hate everything," not just Mayo. I wanted to say with this story that, when that happens and you just want to run away and escape, that never settles anything. You have to face reality and find your own strength to see things through.

MIKI - So Mayo pretty much embodies the theme of this story.

NISHIZAKI - Yes, she's the key character in it, but if you read it normally, your reaction would probably be "I hate her!" (LAUGHS) Especially in the first half. Miaka had to go through a lot of bad things, too, but unlike her, Mayo never has anything really good happen to her in the book. You could pity her if you want, but I feel that you gain more value from hard experiences.

"Were there any scenes you really put in extra thought into?"

MIKI - For me, it was the line "Taka's gone" in episode 1. It was a really hard read for me. I felt he really wanted to go in himself, but he can't and he hates himself for that inability, so he's sort of envious of Taka being able to go in to save the day... Well, to get to how that affects things in the end, he lets his feelings carry him as far as they can go, to victory or defeat. I'll be happy if the viewers pick that up from the performance.

NODA - For me, it was "I didn't come to this world so that I could be a priestess!" I figured she'd run away from the real world in order to have Taka for herself. Maybe I was over thinking things, but it worked out well in the tests. (LAUGHS)

NISHIZAKI - When Keisuke asks Taka to save Mayo, I was trying to show how full Keisuke's heart was. (LAUGHS) There's a line for Mayo that only appears in the novels where she tells Boushin "Miaka had Hotohori when she went into the book, so why am I stuck with YOU?!" (ALL LAUGH) Amazingly, the violence Mayo projects in the video adds to her charm. When I heard the lines being read in the auditions, I thought "Yeah, Noda's pretty good." Later, I asked Shimazaki-san (the director) to keep the scene after the wedding, where Miaka traces her finger on Taka's forehead, because I really liked it. I also really liked the scene where Taka's holding Chiriko, who tells him "You're good with babies. You're going to be a good father." (LAUGHS)

"Please give a message to all the Fushigi Yūgi fans out there."

MIKI - For all those who watched the TV series and read the original works, it was thanks to your support that this new series was made. Not many works last this long, and it's been a pleasure to work on. Everyone's given this production their all, so I hope you all enjoy it.

NODA - I'm really looking forward to participating in the story in the future as a friend of the characters and not as the destroyer of the world.

MIKI - We got to be pretty good friends, didn't we? (ALL LAUGH)

NODA - Right! (LAUGHS) I had a lot of fun. The feeling I got from the story world and the team work of the performers really made me happy.

NISHIZAKI - Thanks to the fan support, "Eternal Light" is now an OVA series which you can enjoy in a new way. Thank you very much, all of you. I hope I can look forward to your support for any other productions of the Gaiden novel series that may be made. •

INTERVIEW PROFILE 2

Director NANAKO SHIMAZAKI (Freelance)
Major TV series work has included:
Fushigi Yûgi (Storyboards - Production)
Go, Go, Anpanman! (Storyboards - Production)
Master Keaton (Storyboards - Production)
First Step (Storyboards - Production)
Strange Dawn (Storyboards - Production)

Supervision HAJIME KAMEGAKI (Studio Z5)
Major TV series work has included:
Fushigi Yûgi (Director)
Gamblist Shun! (Director)
Ceres - Celestial Legend (Director)
Project Arms (Director)
Video series work:
Fushigi Yûgi, OVA series 2 (Director)
Fushigi Yûgi, OVA series 3 (Director)

Screenplay HIROAKI SATO (Freelance)
Major TV series work has included:
Spaceship Saggiarius (Storyboards - Production)
Shin Jarinko Chie (Storyboards - Production)
Video series work:
Shakotan Boogie (Director)
Key, the Metal Idol (Creator, Screenplay, Director)



"Please tell us about the highlights of this new series."

SHIMAZAKI - I think I should talk about our new character, Mayo, and what she does in this story. The original novel's story began on the premise of the many fans who wrote in saying "I'd like to go into the world of 'The Universe of the Four Gods,' too!" I also thought it'd be nice to have a reunion of sorts of the Suzaku Seven, and I hope you all have fun as they make their reappearances.

KAMEGAKI - The new staff has been wonderful in every way. They added a new power to give us a new "Fushigi Yûgi." I think the director summed it up with the thought that "Oh! This production is going to be aimed at those who wish they could go into the book, too. I'm going to have some fun with this!" Since I get to see this production as a viewer, I can enjoy it along with the fans.

SATO - I have to underline what the director and Kamegaki-san have said. It's my job to rectify the original novel with the film version, so I'm having fun introducing the new elements which the film has.

"I think having a female director on this project has introduced a female point of view."

KAMEGAKI - I agree with you. I basically want to see stuff which I never in my whole life would have thought of. There's a type of feeling where a person wants to wreck everything and yet doesn't want it to change, either. I want to see what that's like.

SHIMAZAKI - It's very common for people to talk about presenting things in a "feminine" way, but it's not something I try to do consciously.

KAMEGAKI - Just seeing the first episode, you don't get an overwhelming sense that "A woman made this." The director's a bit harsh. I remember thinking the director must be kind of cruel. (LAUGHS) Especially in how scarily Mayo was written. That girl is so...ugh! (ALL LAUGH)

SATO - But that's what the story calls for, right?

KAMEGAKI - I might have written her to give the viewer more of an idea that maybe there's a good girl inside her somewhere.

I guess I tend to depict the opposite sex in a gentle light.

SATO - Well, what about me?

KAMEGAKI - That's... I'm not going there! (EXPLOSIVE LAUGHTER)

SATO - I tried so hard to make her unlikable. (LAUGHS)

"Sato-san, this is the first time you've participated in 'Fushigi Yûgi,' right?"

SATO - Well, I was working at Studio Pierrot at the time the TV series was being made, so I watched from the sidelines a lot. And now, years later, it's become a sort of institution with new anime being made. I think that element added a bit of pressure to this job. Still, the novels are a bit different from the comics, with a darker tone. Since that's more in line with my own tastes, I think it made it a little easier for a stranger like me to come in on this project. And then there's the existence of Mayo in the story. She's a new character we've never seen before, and I tend to specialize in stories of lone girls being swept into unknown lands. (LAUGHS) I started to identify with Mayo's situation as I worked on this. Although I still can't say I grasped the character perfectly in the end.

SHIMAZAKI - I liked the poetry and style of Sato-san's dialogue. I tried to get everything in the scripts onto the screen, although I'm afraid time restrictions didn't allow all of it to make it.

"What do you think the appeal of 'Fushigi Yûgi' is?"

SATO - While this is just a side story, I think it adds to the foundation of the huge world from the TV series. It's very carefully constructed, and that shines through from both sides of the production. The fans all share a similar world view and tastes, and you can just go in and write a story for it without having to explain things for them. I was envious of that, viewing it as an outsider.

SHIMAZAKI - I'm sure the chance to see the Suzaku Seven again has a certain amount of attraction. When a character appears, the fans can say "Ah, so THAT'S what happened to them!"

SATO - Those characters hold a lot of appeal, don't they?

"Do you have a favorite character?"

SHIMAZAKI - For me, it's Tasuki. (LAUGHS) I like that light-hearted side of him. It's easy to do gags, but they're more forgivable when Tasuki's appears. Nuriko's a good character, too.

KAMEGAKI - I like them all, in no particular order of preference. For the OVAs, I thought "I'd like to see these guys again," although I also wonder WHICH of them I'd like to see again. They're not real, but I view them as friends I'm glad to see from time to time, rather than people from nostalgic old memories. Beyond that, I like the characters who are outside the circle of the main characters. Since Keisuke played a major role in this one, I really wanted to nail his portrayal.

SATO - In "Eternal Light," I think my favorite was Houki.

KAMEGAKI - You really fussed over her, with all that detailed preparation you did. It must have been hot and tiring work! (LAUGHS)

SATO - I didn't do a lot of prep work. I just sort of plunged in and wrote. I have a certain amount of affection for her.

"Please give a message to the 'Fushigi Yûgi' fans out there."

SHIMAZAKI - Please watch the new series! We're giving it our best.

SATO - Please don't get angry and say "This isn't the 'Fushigi Yûgi' I love!" (ALL LAUGH) I mean it. I'm scared. (LAUGHS)

KAMEGAKI - Let's all enjoy this together! With a feeling of "We'll meet again! Let's watch this together," I look forward to this with excitement in my heart. •

INTERVIEW PROFILE 3

TOMOKAZU SEKI (Chichiri)

Agent: Atomic Monkey studios. Born in Tokyo on 8 September.

Major roles:

Rave (Haru)

Initial D (Keisuke Takahashi)

Mobile Fighter G Gundam (Domon Kasshine)

Pokemon (Kenji)

Neon Genesis Evangelion (Touji Suzuhara)

Card Captor Sakura (Touya Kinomoto)

NOBUTOSHI KANNA (Tasuki)

Agent: Aoni Production. Born in Tokyo on 10 June.

Major roles:

Project Arms (Ryo Takatsuki)

Final Fantasy Unlimited (Kaze)

Berserk (Guts)

Super Dimensional Fortress Macross 7 (Basara Nekki)

Slam Dunk (Ohkutsu)



"So, how does it feel to be performing these roles again? They're both supposed to be 10 years older now."

SEKI - I haven't lost the character that much. Chichiri and I have had a fairly long relationship, so I'm pretty familiar with how to play him at this point. Although I should say that I was worried before I started playing him, since I thought "Based on how I played him before, how do I make him seem older?" Once I'm in character with everyone else, the atmosphere of the story helps and it all just sort of works out, so it ends up being pretty fun. (TURNS TO Kanna) How was it for you?

KANNA - You know, when I finally got to yell "Rekka Shinen!" after all this time and everyone was saying "Wow, nostalgia trip," I felt really glad. Tasuki's hair and costume are different now, and on first glance he seems to be a bit of a different character. With the style of his hair and costume and those iron fans from before, I could play him the way I always did, but now... Well, he is what he is, so it all came pretty naturally to me.

SEKI - You know, I didn't really think much about them being 10 years older. I originally played the part older than Chichiri's actual age, so I didn't have to change the performance particularly.

KANNA - I didn't really dwell on it, either. True, Tasuki's now closer to my actual age, so I can play him a little more naturally. But I was trying to maintain the elements that make him Tasuki, so I decided it was best not to over think the performance. Although if they go and make him younger, my voice won't match him anymore. (LAUGHS)

SEKI - Boy, isn't THAT a kick in the ass. (LAUGHS)

KANNA - Too true. After this, they may not want me to do that thick Osakan accent anymore, but it's so mixed in with my normal way of speaking that I'll have to get Junko Noda (Who plays Mayo in the series) to help me out with that.

"How are your characters similar to you? How are they different?"

SEKI - I'm not like him at all. Completely different in every way. I'm not nearly as philosophical in so many ways or as great a person.

KANNA - Well, let's see... I think I'm as full of life as he is. And as short-tempered, although that may be because I'm getting old. (LAUGHS) Although, in that respect, I think I have a bit more patience than he does. And, unlike him, I don't come from Osaka.

SEKI - But, neither does Tasuki, right? (LAUGH) He speaks with a "Tasuki" accent.

KANNA - Right. I don't speak with the Tasuki accent unless I force myself to. I also don't have his chivalrous spirit. I think he's a really cool character. The thing is, I can't really get away from the Tasuki role. For this role, I've taken on his physical and mental sides. Saying something like "I am not Tasuki" is sorta useless at this point.

SEKI - I'm still a little torn about it, myself...

KANNA - But Chichiri's different. If he's not you, Seki, then say it.

SEKI - Yeah, I know, but... The thing is, this role is sort of a pain in the ass. It's tough for me...

KANNA - Don't say that! Don't even joke about it! People will start calling you "tight" or "severe" if you say that! (LAUGHS)

"Please tell me about the highlights of this production."

SEKI - I think the biggest highlight is getting to see new pictures of everyone moving around and telling a new story. I think the fans are going to see how the Gaiden stories turn out and want to see more.

KANNA - I personally think that the title "Fushigi Yûgi" is a highlight in itself now. While there have been several series made already, there are a lot of stories which haven't been brought to the screen yet, and I think that's a "highlight" that holds a lot of appeal still. The world presented in the comics and novels is so deep and rich that I think there's a real desire to see more screen productions which will expand on all that. When I say that a "Fushigi Yûgi" title is a highlight in itself, what I want to say is that I feel it's a production that I really want to work on. Boy, don't I sound mature about all this... (LAUGHS)

SEKI - Well, we also get some really juicy scenes to work with. With Chichiri and Tasuki in this one, too. (LAUGHS)

KANNA - Yeah, we're in every episode in this one.

SEKI - This doesn't usually happen to us. We usually either play backup or supporting roles in these things.

KANNA - Except, the truth is that Chichiri is the most powerful one, so he can usually do anything.

SEKI - Yeah, he is pretty useful to have around. Chichiri and Tasuki have the strongest attacks to offer.

"Any ad-libs in this one?"

KANNA - Oh, we're ALWAYS making those. (BOTH LAUGH)

SEKI - Because we blow our lines so easily. (LAUGHS)

KANNA - I think the funniest ones came during my first exchange with Tomoko Kawakami, who plays Chiriko! That recording session was conducted on pure reflex.

SEKI - Oh, we're getting into talking about sports now. (LAUGHS)

KANNA - We cried and laughed so naturally. It was really wonderful.

"Do you have a message to the fans of 'Fushigi Yûgi'?"

SEKI - I want to thank everyone there who has been so looking forward to "Fushigi Yûgi." Since there are still a few of the Suzaku Seven who have yet to appear, as the old team is gradually regathered, I think the fans will be left feeling satisfied in the end. We may be doing more productions after "Eternal Light." There are more Gaiden stories to tell, so I hope the fans will look forward to those as well.

KANNA - Everyone, I want to say I really appreciate all your support. If you find this "Fushigi Yûgi" production appealing, you've got the right idea! I think the fans are going to really love how this story develops and expands the world of "The Universe of the Four Gods." Look forward to some great stuff. Adios! •

INTERVIEW PROFILE 4

KAE ARAKI (Miaka Sukunami)
Agent: Freelance. Birthday: 6 November.
Major roles:
Pretty Soldier Sailor Moon (Chibi-Usa)
Rahxephon (Cathy)
Corrector Yui (Ai Shinozaki)
Magical Circle Guru-Guru (Ju-Ju)
Digimon Adventure 02 (Hikari Yagami)
Babar the Elephant (Flora)

HIKARU MIDORIKAWA (Taka Sukunami)
Agent: Aoni Production. Birthday: 2 May.
Major roles:
Slam Dunk (Kaede Rukawa)
Gundam Wing (Heero Yui)
Yu-Gi-Oh (Seto Kaiba)
Blue Legend Shoot! (Toshihiko Tanaka)
Shaman King (Silba)
Southern Boy Papuwa-kun (Shintaro)
Flame of Recca (Tokiya Mikagami)

YU WATASE (Creator of 'Fushigi Yûgi')
Birthday: 5 March. Born and lives in Osaka.
Interests include reading and music appreciation, with the exception of Japanese country music and heavy metal. Also heavily into physical fitness, but her favorite interest is...work?! Received the 43rd Shogakukan Manga Prize for "Ceres: Celestial Legend." She is currently drawing the popular manga "Arisu 19th" for "Shojo Comic" magazine.



"What are your feelings now that 'Legend of Eternal Light' has finished?"

ARAKI - I'm very content that I was able to play Miaka with everything I've got. I guess I'm never going to get sucked into the book again as a priestess, huh? (ALL LAUGH) But still, I guess I'm always ready to go back into that book as many times as I need to! This time, though, I felt a little lonely and wished I could have gone in, even if I was just a disembodied spirit.

WATASE - I thought I'd finished this story with the second manga series, and yet we made another anime, so I don't feel like it's really over at all. I may not have personally written "Eternal Light," but I'd probably do things differently myself if I was doing new manga, so it seems very fresh and exciting to me.

MIDORIKAWA - I think the story ended the way it should. The bond between Taka and Miaka was strengthened in this story, and I thought he got to be really cool, too. While he was concerned about Miaka's being unconscious, it made him concentrate on his love for her without any distraction. I actually felt vaguely embarrassed when I did that final scene. (LAUGHS)

ARAKI - I thought the final scene really showed how good a person Taka is. That whole "Thank you, Priestess" bit shows that Taka's heart is really large.

MIDORIKAWA - Miaka only appears at the beginning and the end of the story, and Taka didn't get a whole lot more dialogue either, but the staff really prepared some good scenes for us. Maybe I was putting too much effort into it, but as I was there, screaming my head off, I felt like I was transported into another world and got to see some really neat scenery there. (LAUGHS) While Taka is basically borrowing his power from Tamahome, it's fully a part of him now, so I didn't play him like he's being possessed by Tamahome.

ARAKI - I had a special experience for me, too. When I was working on chapter one, I just casually rattled off the Suzaku summoning spell. I was able to say it all and started wondering "Hey, am I possessed or something?!" (LAUGHS) It was hard for me on this one, though, but I survived, so I'm really happy!

WATASE - While she didn't appear through the entire story, this really reinforced the basis of the story world that Miaka and Taka are the main characters. I think the history of the show bears that out. Personally, I think Taka was filling in for Miaka as the main character in "Eternal Light."

MIDORIKAWA - I wasn't really conscious of that... I remember thinking when I saw my name at the top of the cast list in our script books "No, you may not be able to see it, but Araki-san's name is actually there." (LAUGHS)

ARAKI - It's not! It's not, honestly! (LAUGHS) Miaka is usually this really impulsive girl who just throws herself straight

into a fight and never gives up, so... So it was nice to see her trying to save Konan while unconscious. It still sort of affects me, and I get a little misty-eyed just thinking about it. I think I can't really separate myself from Miaka anymore.

MIDORIKAWA - We saw them meet, get married, and now have a child. It was nice to stay with characters we like through such a long period of development.

WATASE - I thought you played Tamahome as a boy, and then you were a bit more mature as Taka, but now I see that you've really made him an adult here.

ARAKI - Well, Miaka's 18 years old now, and I think she's matured a lot inside. That's why I played the 19-year-old Miaka with a child in the very final scene with more of how I think a mother would feel. Other than that, all I thought about was how to support and save Mayo and everybody else with everything I had.

"What is your opinion of Mayo?"

ARAKI - Honestly, at first I thought she was trying to steal Miaka's role in all this. (LAUGHS) But now, I don't mind her. I certainly can't say that I hate her.

MIDORIKAWA - I think Mayo was a wonderful character, thanks to Noda-san's intense performance. We hadn't seen her type in the world of "Fushigi Yûgi" up 'til this point. I think I also know people like her in real life, so it scared me a little. (LAUGHS) Now I just view her as "Okay, you couldn't help it. You HAD to be that way, right?" and accept her.

WATASE - She was a good deal harsher here than in the novel, so I was thinking "You gotta be kidding, Mayo!" But in the last scene, where you see that she honestly did love Taka, it's kind of touching.

ARAKI - Miaka was never afraid of Mayo from the very start, so I wonder if she was able to sense her true nature. I think that's why she felt she could entrust her child to Mayo. Of course, she did unconsciously, so she had no idea at all what she was doing. (LAUGHS)

"What were the highlights of this production for you?"

ARAKI - Taka's line "Darkness cannot exist within light" pretty much sums it all up. Just listen to that line. You will love it!!

MIDORIKAWA - Personally, I thought Chiriko's quick changes from baby to boy were hilarious. (LAUGHS) I also thought the CG (Computer graphics) they created was very well done.

WATASE - I surprised to see Suzaku rendered in CG as well. They may have been fakes, but the four gods looked REALLY cool! Seeing all four gods appear was a highlight for me.

MIDORIKAWA - I really liked the parts where we were searching for the other celestial warriors, too.

WATASE - And it was so cute to see them all reincarnated as little kids! When they asked me "Please do the character designs," my first thought was "Agh! What'll I do?!" (LAUGHS) A lot of characters didn't make it into this story, though. Like Amiboshi, ten years later, for example.

ALL - What?! I want to see that!

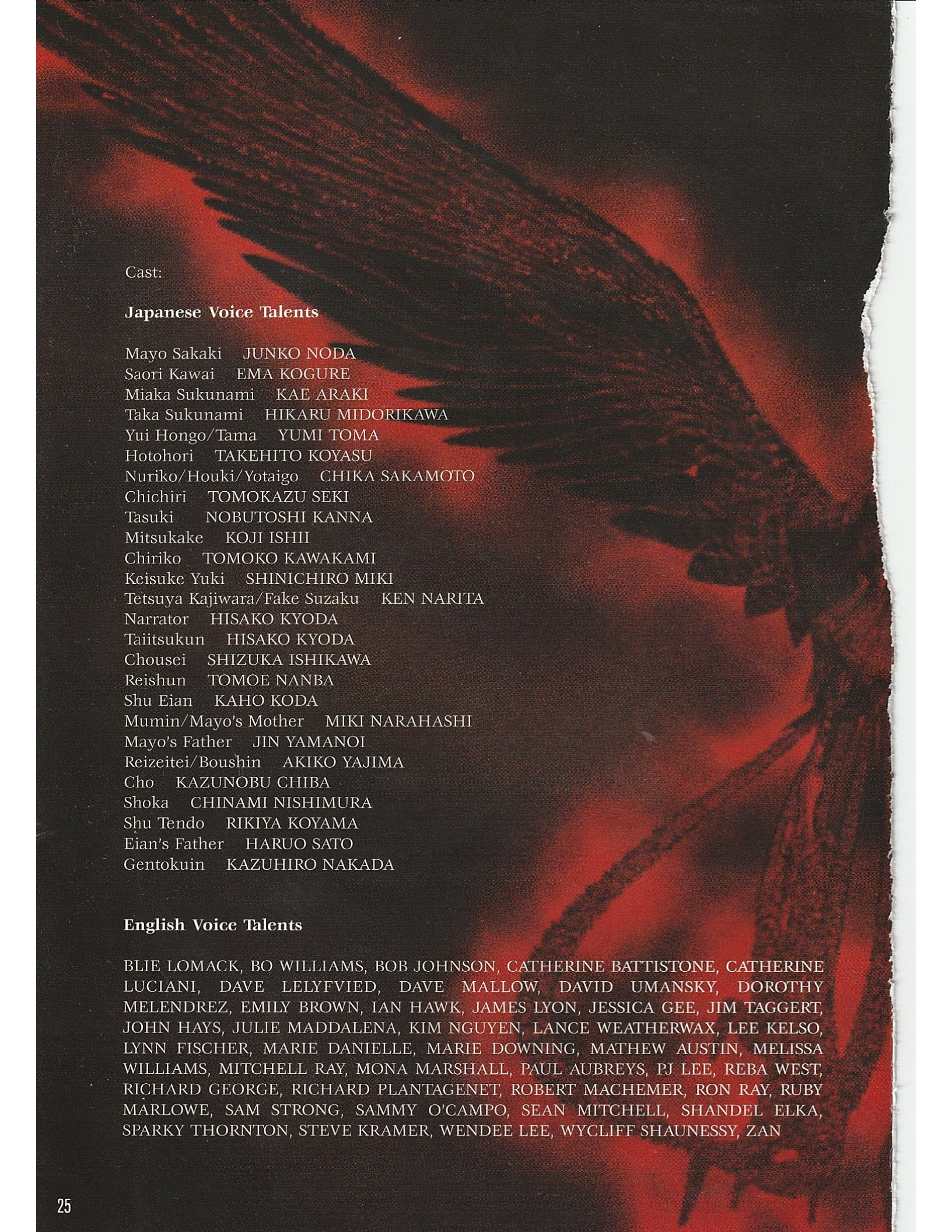
"Do you have a message for the fans of 'Fushigi Yûgi?'"

ARAKI - It's really hard to believe in something. In yourself, the people you work with, your friends... I guess it's because people are basically weak. But everyone in this story believes in each other so strongly! I could reaffirm that I can still honestly believe in something by playing Miaka again. So if I've been able to move you like that as well, it makes me as happy as I could possibly be.

MIDORIKAWA - Without flattery, I can say that "Fushigi Yûgi" is a wonderful creation. Not only in the way it portrays human growth, either. If you view the totality of the work and not just the individual parts, you can see how wonderful it is, especially for those of you who have forgotten what love is! (ALL LAUGH)

WATASE - The fans of "Fushigi Yûgi" have hung in there for a long time now. The new fans and the foreign fan base have grown steadily. They've spread it through their classes, have demanded continuations in novel and video form, gather petitions for sequels... You get the general feeling of them saying "We're not going to LET this story end!" and I'm really grateful for that sort of dedication. It makes me happy. As long as you say you like it, "Fushigi Yûgi" will continue to be reborn!

After the interview, they started talking about the "Legend of the Scarlet Jewel" series of side stories, which cover what happened to everyone before Miaka met Tamahome. They all got excited and said, "We want to do it! As long as there's support, we may keep going!" •



Cast:

Japanese Voice Talents

Mayo Sakaki JUNKO NODA
Saori Kawai EMA KOGURE
Miaka Sukunami KAE ARAKI
Taka Sukunami HIKARU MIDORIKAWA
Yui Hongo/Tama YUMI TOMA
Hotohori TAKEHITO KOYASU
Nuriko/Houki/Yotaigo CHIKA SAKAMOTO
Chichiri TOMOKAZU SEKI
Tasuki NOBUTOSHI KANNA
Mitsukake KOJI ISHII
Chiriko TOMOKO KAWAKAMI
Keisuke Yuki SHINICHIRO MIKI
Tetsuya Kajiwaru/Fake Suzaku KEN NARITA
Narrator HISAKO KYODA
Taiitsukun HISAKO KYODA
Chousei SHIZUKA ISHIKAWA
Reishun TOMOE NANBA
Shu Eian KAHO KODA
Mumin/Mayo's Mother MIKI NARAHASHI
Mayo's Father JIN YAMANOI
Reizeitei/Boushin AKIKO YAJIMA
Cho KAZUNOBU CHIBA
Shoka CHINAMI NISHIMURA
Shu Tendo RIKIYA KOYAMA
Eian's Father HARUO SATO
Gentokuin KAZUHIRO NAKADA

English Voice Talents

BLIE LOMACK, BO WILLIAMS, BOB JOHNSON, CATHERINE BATTISTONE, CATHERINE LUCIANI, DAVE LELYFVIED, DAVE MALLOW, DAVID UMANSKY, DOROTHY MELENDREZ, EMILY BROWN, IAN HAWK, JAMES LYON, JESSICA GEE, JIM TAGGERT, JOHN HAYS, JULIE MADDALENA, KIM NGUYEN, LANCE WEATHERWAX, LEE KELSO, LYNN FISCHER, MARIE DANIELLE, MARIE DOWNING, MATHEW AUSTIN, MELISSA WILLIAMS, MITCHELL RAY, MONA MARSHALL, PAUL AUBREYS, PJ LEE, REBA WEST, RICHARD GEORGE, RICHARD PLANTAGENET, ROBERT MACHEMER, RON RAY, RUBY MARLOWE, SAM STRONG, SAMMY O'CAMPO, SEAN MITCHELL, SHANDEL ELKA, SPARKY THORNTON, STEVE KRAMER, WENDEE LEE, WYCLIFF SHAUNESSY, ZAN

Staff Credits:

Original Story: YU WATASE

Based on the Novel by MEGUMI NISHIZAKI(SHOGAKUKAN "PALETTE BUNKO")

Director: NANAOKO SHIMAZAKI

Screenplay: HIROAKI SAITO

Character Designer: HIDEYUKI MOTOHASHI, TSUGUYUKI KUBO

Animation Director: TSUGUYUKI KUBO

Supervisor: HAJIME KAMEGAKI

Art Director: SHIGENORI TAKADA

Color Setting: MIKA IWAMI

Director of Photography: TOMOYOSHI ISHIZUKA

Music: RYO SAKAI

Animation Produced by: SHOGAKUKAN, STUDIO PIERROT, FUJI CREATIVE CORPORATION, PIONEER ENTERTAINMENT (USA) INC.

U.S. Version Produced by Pioneer Entertainment (USA) Inc.

In Association with ZRO Limit Productions.

ADR Director: BRIDGET HOFFMAN

ADR Script: BRIDGET HOFFMAN

Translation: ZRO LIMIT/NEIL NADELMAN

Recording Institute: MAGNITUDE 8, LES CLAYPOOL III

Digital ADR Engineer: MICHAEL McCARTY, COLLIN McQUEEN

Additional Sound F/X & Final Mix: LES CLAYPOOL III, MICHAEL McCARTY

Executive Producer: HENRY GOTO

Supervising Producer: HIROE TSUKAMOTO

Producer: KEVIN CHU

DVD Menu Design: Drissi Multimedia

DVD Authoring: speedDVD

DVD Package Design: Jason71

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Hikari.
in the presence of light,
there can be no
darkness...